

Filmmaker's Archive

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TEMARY/SUBJECT-MATTER

Acknowledging that language organizes our experience of material reality and that human meaning of reality relies in a symbolic system – “The filmmaker without the camera” – associates the filmmaker’s task with the task of the translator.

Generally abstaining from the traditional techniques that inquire the interval between reality and representation, and that tend to revive key elements of the observational mode while challenging the epistemological claims that historically accompanied it through strategies of parafiction, performativity and experimental ethnography. The subject addresses the topic of contemporary reflexive filmmaking. It focuses on field research as it engages with materials and methodologies of reflexivity.

Furthermore, the work is contextualized within the field of contemporary art as well as cinema, which will be analyzed under the light of visual culture, artistic studies, and film studies.

METHODOLOGY

On the creative arts, working methodologies are highly personal; nevertheless, the filmmaker should be able to communicate intentions, motivations and a workflow to his/her collaborators without damaging the macro vision of the intended output.

The laboratory practice methodology and heuristic research process stimulate student’s autonomy and ability to map their place in the world.

This subject is based on the development of brief individual and group outdoor exercises to be complemented by observation, contamination and stealing technics. The learning process is structured not only to confront the students with different methodologies and approaches to the real but also to aim at the development of multiple problem-solving strategies.

Skills acquired this way become stronger and meaningful. This method focuses on the student, promoting a personalized education.

Classroom learning methods:

- a) Presenting and discussing theoretical content, followed by the analysis of case studies.
- b) Exercises briefing and context outline.
- c) Monitoring the exercises.
- d) Comprehend and enhance modus operandi in order to develop autonomy, concentration and work capacity.
- d) Analyzing results obtained by the students (written reports and group discussions).
- e) Support for the development of a critical review.
- f) Ethical and aesthetic positioning.

Self-study learning methods:

- a) Reading reference texts proposed in the bibliography.
- b) Further development of the exercises started in class.

TECHNICAL REQUIREMENTS /MATERIALS FOR THE CLASSES

Auditorium, projector, sound system, MacBook Air adaptor (thunderbolt)

WORK TO BE CARRIED OUT BY THE STUDENTS BEFORE ATTENDING THE SUBJECT

- a) Demonstrate knowledge about contemporary and recent history that influences the territory of the creative arts.
- b) Understand multiple points of view.
- c) Develop critical sense and explore links between filmmaking and other fields.
- d) Promote the ability to express, discuss and present contents.

WORK TO BE CARRIED OUT BY THE STUDENTS AFTER THE SUBJECT

- a) Auto-production
- b) Reflection and mapping of found results and assumptions.

BIBLIOGRAPHY (APA) AND FILMOGRAPHY

A specified bibliography and filmography will be made available to each student according to their individual subject trajectory.

Suggested Bibliography, not mandatory:

Barret. E (2007) *Practice as Research Approaches to Creative Arts Enquiry*, ed Tauris & Co Ltd (Barret. E (2007) *Experiential learning in practice as research: Context, method, knowledge*)

Barthes, R. (1967). *The Death of the Author*, Ubuweb Papers

Benjamin, W. (1968). *The task of the translator (Vol. 69). Illuminations: Essays and Reflections*, ed. Schocken Books

Deleuze, G. (1991). *The Fold*, Yale French Studies, No. Baroque Topographies: Literature / History / Philosophy, 227-247, ed. Yale University Press

Ferraris, M (2018). *Perspectives of Documentality*, Firenze University Press

Foster, H. (2004). *Archival Impulse*, October, vol. 110, p. 3-32, ed. MIT Press

Foucault, M. (1994). *Ethics, Subjectivity and Truth, The essential works of Foucault 1954-1984*

Foucault, M. (2002). *The Archaeology of Knowledge*, Routledge

Frampton, H. (2009). *On the camera arts and consecutive matters: the writings of Hollis Frampton*, ed. MIT Press. (Frampton.H (1973) *A letter from Hollis Frampton to Donald Richie, dated January 7*)

Heidegger, M. (2002) *On the Essence of Truth*, ed. London : Bloomsbury Publishing

Lambert-Beatty, C. (2009). *Make-believe: Parafiction and plausibility*. *October*, 51-84, ed. MITT Press

Lamas, S. (2006) *Parafiction: Selected Works*, ed. Mousse Publishing

Latour, B. (1993) *We Have Never Been Modern*, ed Harvard University Press.

Ranciere, J. (2009) *The Emancipated Spectator*, ed. Verso

Minh-Ha, T. T. *Documentary is/not a Name*. *October*, vol. 52 p. 76-98, ed. MITT Press

Smiers, J. (2007) *Copyrights: a choice of no choice for artists and third world Countries: the public domain is losing anyway*.

Tzara.T (1920) *To make a Dadaist Poem*, 7 Dada Manifestos.

EVALUATION (IF ANY)

Theoretical-practical learning: The subject proposes a practical approach upon theoretical contextualization, namely the presentation of concepts, materials and filmmaking techniques in its relationship with film thinking.

Continuous assessment: Ongoing evaluation of student participation in curricular activities, namely the level of the responses to the presented exercises and the subsequent discussions on its outcome. The continuous assessment is based on the following criteria: i) Attendance; ii) Commitment; iii) Critical criteria

Periodic assessment: Exercises will be evaluated according to following criteria: i) Interpretation of the exercise, ii) Development and depth, iii) Clarity of presentation.